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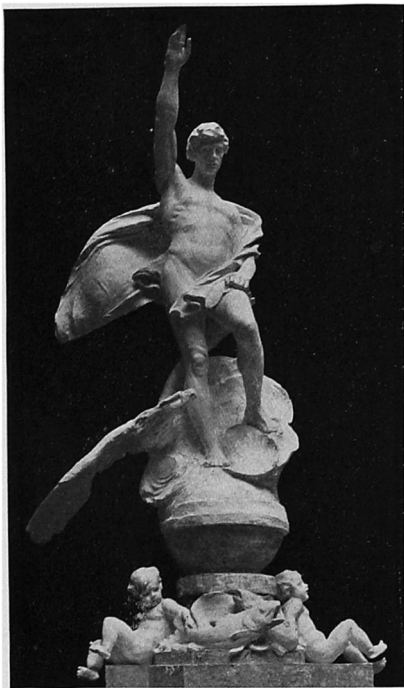
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## GLEANINGS FROM AMERICAN ART CENTERS

✿ The sixty-ninth exhibition of the Boston Art Club, limited to oil paintings and sculpture, will open January 1, continuing through January 30. Only original works which have never before been publicly exhibited in the city of Boston are eligible, and not more than three works by the same artist will be collected or exhibited.



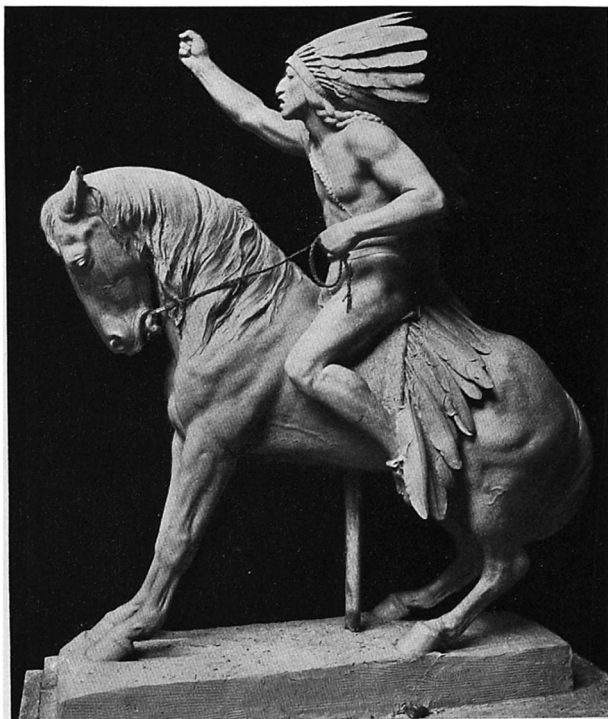
THE ATLANTIC OCEAN  
By Isidore Konti

The special jury which will pass upon contributions is comprised of Walter L. Dean, William J. Kaula, Francis Draper, Wilbur Dean Hamilton, Joseph H. Hatfield, and Frank H. Tompkins. The hanging committee consists of Thomas Allen, Francis Draper, Daniel J. Strain, William J. Kaula, and Wilbur Dean Hamilton. The club has voted the sum of one thousand dollars, which may be used under authority of the board of management for the purchase of one or more works of art from the sixty-ninth exhibition. Pictures only within the old city limits (excluding the annexed towns) will be collected and returned free of expense to the contributors, but the club does not assume any pecuniary liability on works of art while in transit. To insure local collection, all pictures or sculptures must be ready Monday, December 21, as positively but one call will be

made. No pictures will be received after December 22.

✿ For the seventy-ninth annual exhibition of the National Academy of Design, to open January 2 and close January 30, at the Fine Arts Building, 215 West Fifty-seventh Street, the following jury of admission is announced: Academicians—E. Wood Perry, Horace Wolcott Robbins, Walter Shirlaw, Aaron D. Shattuck, R. M. Shurtleff,

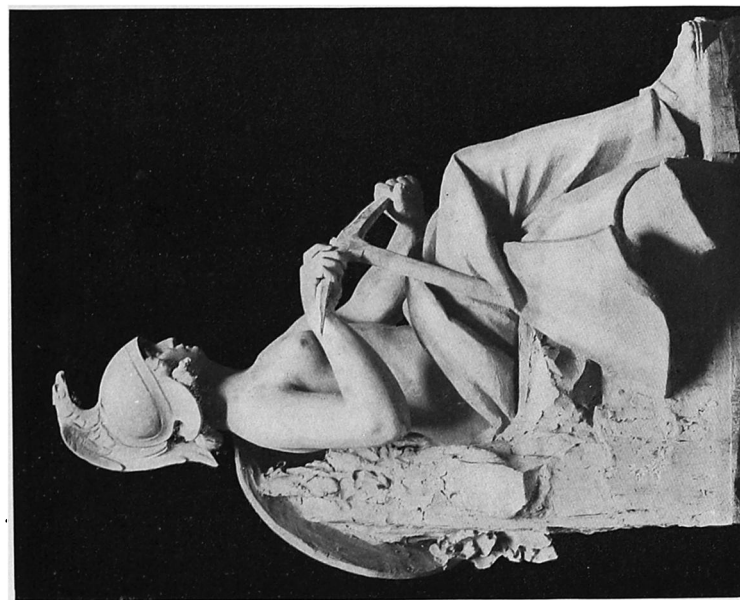
George H. Smillie, James D. Smillie. Associates—C. Warren Eaton, Henry A. Ferguson. The hanging committee will consist of Henry O. Walker, Douglas Volk, and Ben Foster. The make-up of the admission jury is regarded by many artists as being distinctly conservative, but a good show is nevertheless expected. The prizes to be awarded are, as usual, the three hundred dollars from Thomas



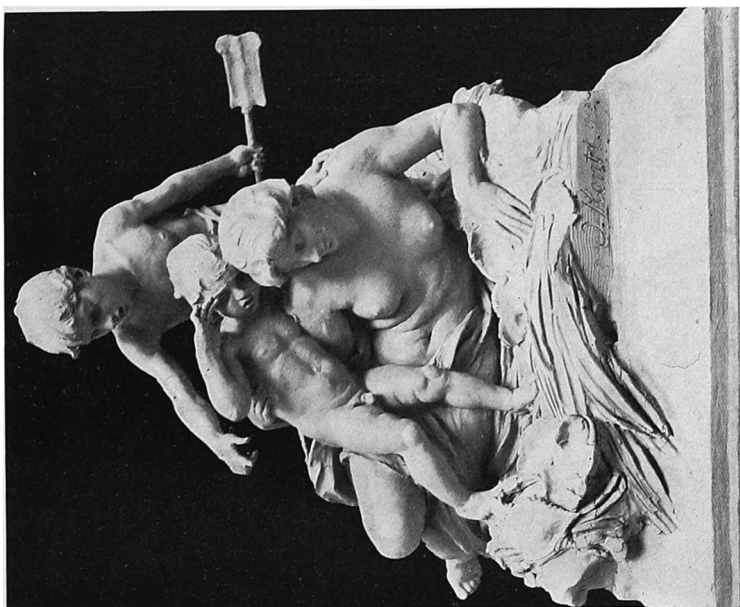
SIOUX CHIEF  
By Cyrus E. Dallin

B. Clarke for a figure composition; the three Hallgarten prizes of three hundred dollars, two hundred dollars, and one hundred dollars; the Thomas R. Proctor two hundred dollars for the best portrait, and the Inness gold medal.

♣ The first of the art exhibitions of the season at the St. Botolph Club, Boston, opened recently with a display of pictures and sculpture by American artists, all, with one or two exceptions, residents of Boston and its neighborhood. Among those whose works were shown



**COLORADO**  
By A. Zeller

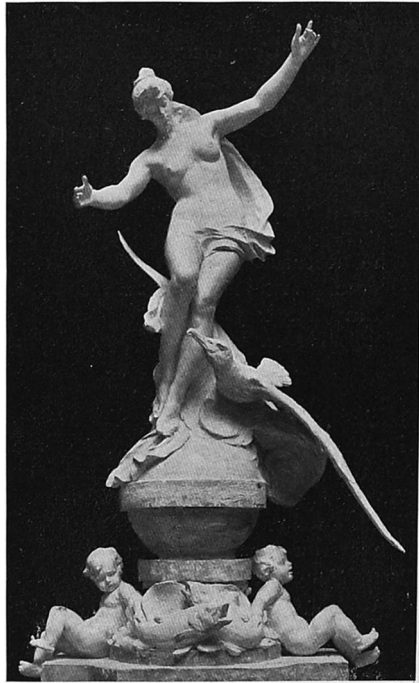


**FISHERY**  
By Isidore Konti

in this collection were F. W. Benson, W. W. Churchill, Wilton Lockwood, E. C. Tarbell, F. P. Eaton, and C. H. Woodbury. The sculpture was by C. E. Dallin, Charles Grafly, and B. L. Pratt.

♣ The Art Club of Philadelphia opened its fifteenth annual exhibition with a collection of one hundred and twenty-six pictures, and some pieces of sculpture. Robert Henri contributed several shore and surf pictures from the New England coast, and similar scenes were shown by Mrs. Edwin W. Redfield, Luis Mora, and George Elmer Browne. A fine, sombre "Hackensack Meadows" was by William Sartain. Among the sculptures were "Bull Fight," by Solon Borglum; "Rolling Donkey," by F. G. R. Roth; and a group for a fountain and a statuette, "Venus," by Karl Bitter, director of sculpture at the St. Louis Fair. Among the landscapes notable for tonal quality were Leonard Ochtman's "Frost" and "In the Hayfield," R. H. Poore's "October Woods," works by Charles Warren Eaton, John Irwin Bright, and Miss Eliza Middleton Cox. It was a small exhibition compared with those of former years. May A. Post received from the jury of award the prize medal for the oil-painting, "Portrait of Master H. C. D." The medal in the sculpture class went to Karl Bitter, for his fountain group, "Boy Stealing Geese." The exhibition will continue until December 13.

♣ During the month of November there was on exhibition at the University of Kansas a valuable group of paintings loaned by the Carnegie Institute of Pittsburg, the Woodward collection of paintings, and the Marvin collection of etchings. The one hundred and fifty-six works of art shown constituted the most notable exhibition ever held in Kansas. It contained some of the best examples in America of such noted masters as Bastien-LePage, Puvis de Chavannes, Jean F.



THE PACIFIC OCEAN  
By Isidore Kanti

Raffaelli, W. H. Mesdag, Franz Stuck, Adolphe Monticelli, and Fritz Thaulow. Of the great American painters there was some of the best work of George Inness, William Chase, Winslow Homer, James McNeill Whistler, Elihu Vedder, Gari Melchers, John Alexander, J. Francis Murphy, D. W. Tryon, and Childe Hassam. The greatest etchers were represented by Rembrandt, and some plates by Van Dyke and Meryon, Seymour Haden. The Carnegie paintings and the Marvin etchings were placed in the museum building; the Woodward collection was in the beautiful Brynwood gallery. In addition to the exhibition eleven lectures relating to fine arts were given by university professors, thus offering to the students of the university and others who wish to attend an exceptional opportunity to come in touch with the best in modern art.

✿ Dean George F. Comfort, of the Museum of Fine Arts, Syracuse, opened to the public recently one of the finest exhibits of pictures that has ever been shown in that city. The work of forty-eight living painters was presented. The most important picture shown was "The Return of the Wild Beasts to their Dens," by Jean Leon Gérôme. Among other artists represented in the exhibit were Marian Fortuny, L. Desvarreau, A. Musin, W. C. Beauquesne, W. T. Richards, J. H. L. DeHaas, E. P. Berne-Bellecourt, P. V. Berry, E. L. King, E. Meisel, C. Van Leemputten, R. P. Senet, L. Picardet, and P. E. Boutigny.

✿ The second annual exhibition of the Pennsylvania Society of Miniature Painters was recently opened at McClee's gallery, Philadelphia. Among the prominent contributors were Emily Drayton Taylor, Laura Hills, Jean Williams Lucas, and Eva Russell Webster. The last named artist paints portrait studies of dogs and cats, and one of her miniatures was a picture of President Roosevelt's Manchester terrier "Jack." Portraits of John Burroughs and of the late Anton Seidl were exhibited by M. H. Tannahill.

✿ The committee on current work of the Architectural League has arranged for an exhibition of drawings and photographs of libraries, to be held in the league rooms, No. 215 West Fifty-seventh Street, New York. It will open with the regular December meeting of the league on Tuesday, December 1, and last three weeks.

✿ The New York Society of Ceramic Arts recently held its regular meeting in the Waldorf preparatory to its twelfth annual exhibition, which will be held December 1, 2, and 3, at the Majestic Hotel. Much interest is centering about this exhibition, as it is the first at which the new artistic idea of bold, simple design and dark, low tones will be amplified. Arthur Dow, late of Pratt Institute, Brooklyn, who is now abroad, having previously spent several years there in study, especially in Japan, and his previous assistant, Miss Cornell, have been perhaps the chief exponents of this new idea of the low-toned conventional.

✿ The customary annual exhibition of water-colors and pastels by artist members of the Salmagundi Club will be held at the club-house galleries, No. 14 West Twelfth Street, from December 12 to December 19, inclusive. Admission will be by card of invitation or by presentation of visitors' own cards. A prize of one hundred and fifty dollars is offered by Alexander C. Morgan for the best water-color, and this will be awarded by a ballot of the members at the club entertainment on the evening of December 11. B. K. Canfield is the secretary of the art committee in charge of the exhibition.

✿ After paying specific bequests amounting to about three hundred thousand dollars, the residuary estate of the late Jacob S. Rogers, the locomotive builder of Paterson, New Jersey, goes to the Metropolitan Museum of Art. The appraisal of the estate shows a total value of \$6,063,173.



PROGRESS OF MANUFACTURE  
By Isidore Konti